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work. Later engravers adopted Bewick's method, extending its use to the translation of the most elaborate paintings. The collection contains many wood-engravings of this period, by such well-known men as Cole, Kruell, and many others.

Lithography is a modern process, having been discovered in 1798 by Aloys Senefelder. It has been practised very extensively, and used for printing not only one color, but many. The number of lithographs in this collection is not large, but represents the art as practised in this country as well as in Europe.

A valuable reference library accompanies the Print Collection. It contains the most important histories of engraving, books describing processes, general catalogues of painters and engravers, and works dealing with individual artists. Prints and books together furnish the student of engraving all the material necessary for a thorough acquaintance with this most interesting branch of the Fine Arts.

LAURA H. DUDLEY.

The Photograph Collection

TO a student of any branch of the Fine Arts a collection of photographs serves some of the purposes of a reference library to a student of literature. By means of photographs it is possible, as often in no other way, to obtain reproductions, of unquestioned accuracy, of works of sculpture or of monuments of architecture, and also of painting, in all its features except the coloring. By the same means, also, comparative studies may be pursued and extended to any desired degree. Therefore the collection of forty-two thousand photographs in the Fogg Museum is an important aid to instruction in the Fine Arts.

These photographs are, for the most part, silver prints of the ordinary size, eight by ten inches, but they include nearly fifteen hundred Braun carbons and some other equally large prints. Of the whole number, about thirteen thousand are reproductions of painting; to which are added some illustrations of the tapestries and fabrics of different countries. The painting is arranged alphabetically by artists, under their respective schools. Although the works of Italian painters outnumber all others, the important painters of all schools are well represented. Among the more recent acquisitions special mention may be made of a full collection of the works of the Sieneſe painters, another of the French Primitives as exhibited in Paris in 1904, a small collection of French Impressionists, about one hundred and seventy-five examples of the work of the English Pre-Raphaelites, a large number of portraits by English artists of the eighteenth century, and a collection of the works of J. M. W. Turner now exhibited in the Tate Gallery. The portraits of the whole collection are rendered accessible by means of a special portrait catalogue.

The Museum also possesses many photographic reproductions of drawings, including the collection of the Uffizi, that of the Academy of Venice, and

four volumes of drawings by Rembrandt. Ancient painting finds place in the following division, among other illustrations of ancient and classical art.

The second division — of ancient art — is a large one. A running outline of its contents would include photographs of Egyptian ruins, temples and tombs, with Egyptian sculptures, mainly from the collections of Gizeh, the Louvre, and the Vatican; Assyrian sculptures and reliefs, mostly from the British Museum collection; Greek architecture and a comprehensive collection of Greek sculpture classified by period and subject, with about six hundred Greek vases; Etruscan remains; Pompeian frescoes; a large collection of the monuments of ancient Rome, together with Roman remains elsewhere in Italy and in Europe. Here also are six hundred photographs taken by the American Archæological Expedition to Syria in 1899-1900, and a collection of Buddhist sculptures from the Central Museum, Lahore.

The third and largest division of photographs deals with architecture and sculpture, with especial regard to the mediæval and renaissance periods. The collection has been gathered with some care from various sources in addition to regular dealers' supplies, and is full of examples of the less known as well as of the more important churches and cathedrals, castles, palaces, and other monuments of Europe, often with numerous views and details of single subjects, as in the case of St. Sophia, Constantinople, with one hundred and five views, the Vatican with an equal number, and the Alhambra with one hundred and forty-nine views. Three hundred photographs from the Königl. Preussische Messbild-Anstalt of Berlin furnish especially fine illustrations of the architecture of Aix-la-Chapelle, Andernach, Hildesheim, and the Benedictine abbey of Laach. The latest accessions are details of early English churches and cathedrals and representative collections of views from Siena and from Rome. With the architecture may be found the mosaics which occur in the decoration of the early churches. Four hundred and forty-five mounted plans and plates from Dehio and Bezold's *Baukunst des Abendlandes* add to the equipment in this department.

It remains only to note the photographs of sculpture, which are arranged to follow the architecture of corresponding periods and countries. Mediæval, renaissance, and modern Italian sculpture are the three best represented groups, that of renaissance Italy being unusually extensive. In the division of mediæval French sculpture, valuable additions have recently been made.

Thirty-eight hundred lantern slides accompany and supplement the photograph collection. These slides are provided with a unique catalogue, which facilitates reference by furnishing in every case a diminutive print in addition to the slide number.

Both slides and photographs receive frequent accessions, constantly increasing the usefulness of the collection as a whole.

ELIZA P. HUNTINGTON.